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as infinitely determined. The difference between the wholly indeterminate and the infinitely determined is then shown to be the difference between *intellectus absolute infinitus* and *absoluta cogitatio*. The former is simply a term for the aggregate of all adequate ideas, and possesses no unity, save that it arises from, or is the consequence of, *absoluta cogitatio*, which possesses the simple nature of the entirely undifferentiated, and so presents the extreme opposite of consciousness. Just as the term God is applied both to simple substance and to substance as differentiated in the eternal modes, so in the present case *intellectus infinitus* and *absoluta cogitatio* are both included under the phrase *idea dei*; but in neither of its two possible meanings does this phrase imply consciousness in the proper sense of the term, as is especially apparent in the earlier work.

References to sources and to other writers are fairly numerous; the style and arrangement are excellent, and, taken altogether, it is a very readable book.

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Essai sur l'esthétique de Lotze. Par AMÉDÉE MATAGRIN. Paris, Félix Alcan, 1901.—pp. 163.

The writer of this little volume has made a sympathetic study of Lotze's theory of æsthetics, as set forth in his *Grundzüge der Ästhetik*, for the most part, but also with frequent reference to the *Geschichte des Ästhetik in Deutschland*, and to the *Mikrokosmus*. The book has two main divisions: The first, "Le beau," contains three chapters discussing the subjective basis of the beautiful, the objective basis of the beautiful, and the beautiful in its particular forms or aspects; the second part, "L'art et les arts," contains a chapter on art in general, its origin and function, one on the classification of the arts, and a third on the particular arts, music, architecture, sculpture, painting, and poetry.

The writer attributes to Lotze's work on æsthetics a greater importance and originality than most of his critics have accorded it. Admitting Lotze's indebtedness to Weisse, to Hegel, and especially to Kant, M. Matagrín maintains that his doctrine is nevertheless quite original, in that it rests upon this fundamental principle, namely, that the Beautiful is the symbol of the Good and the manifestation of its function in the evolution of the universe (p. 152). Though Lotze's *Æsthetic* can claim originality chiefly or solely by reason of its metaphysical basis, according to the statement just quoted, yet we find M. Matagrín elsewhere expressing regret that Lotze's doctrine rests upon a purely metaphysical principle, and maintaining that the chief value of his work is in his study of art in general and the arts in particular. The second part of the treatise, which deals with this aspect of the subject, occupies somewhat more than half of the volume, and receives careful and appreciative treatment, which does full justice to Lotze's breadth of view, exactness, and knowledge of technique.

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VIDA F. MOORE.